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*ANALYSIS OF MODERN  
FRENCH PRONUNCIATION*

*C. HÉRON-WALL.*





A  
PRACTICAL AND THEORETICAL ANALYSIS  
OF  
MODERN  
FRENCH PRONUNCIATION:

PRINCIPALLY INTENDED FOR THE USE OF  
PUBLIC SCHOOLS.

BY  
CHARLES HÉRON-WALL (*of Paris*),  
BRIGHTON COLLEGE.

---

"Qu'il sçache qu'il sçait au moins.—Sçavoir par cœur, et par sçavoir; ce qu'on sçait droitement, on en dispose."—MONTAIGNE.

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## P R E F A C E.

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THE following treatise is especially intended for classes in public schools. It is hoped that with it a master may not only economise the small amount of time, which can generally be devoted to the subject of French pronunciation, but that he may render it a more intellectual and interesting study.

I have not attempted the impossible task of trying to arrive at the pronunciation of French by comparison with English words. Almost all the French vowel-sounds, and some of the consonant sounds, differ essentially from the English, and can be learnt by the ear ONLY. The difference of accent would also be an insurmountable obstacle.

There is no doubt that the chief cause of failure in the teaching of French pronunciation is the absence of system. When plenty of time and attention can be given, this want will not be so apparent, because the pupil may, by constantly hearing and repeating the same sounds, become familiar with the pronunciation of the French language in the same way that he has learned that of his native tongue; but when only an hour or two can be given every week to the subject, I think that much will be gained by careful attention to a well-considered plan; for information which is methodically given, and the reason of which is pointed out, will not only be easily acquired, but

more surely retained and more readily turned to account.\*

The plan which experience has shown me to be best is this:—

*First.* To settle the division of syllables.

*Secondly.* To master the elements of these syllables.

*Thirdly.* To determine the pronunciation of any word that may arise by a series of rules, not too elaborate or artificial, and yet sufficiently long and systematic to ensure perfect accuracy.

If it be objected that such a method is not practicable, I can only say that I have employed it for a long time, and with uniform success. It need scarcely be said that any attempt at teaching pronunciation by rule merely would be absurd—abundant illustration must, of course, be employed. Any reading-book that may be in use will answer the purpose.

The acknowledged irregularity of the English pronunciation would, I think, render such a scheme impossible in that language.

In using the book with beginners, the mode which I have found most effective is as follows:—

After going through the rules for the Division of

\* If we observe how little *individual practice* each pupil of a class can get, we may more strongly feel the importance of utilising to the utmost the time supposed to be employed in listening. Imagine a class of twenty boys—a very low average in public schools—with two hours a week for forty weeks. Without allowing anything for the time required in explanation, for unavoidable loss of time, &c., this would give four hours only to each pupil in the course of a year.

Syllables (§ 1, § 2) the pupils should be practised in the section marked \*\* (§ 5), until they are able not only to give perfectly the pronunciation of each model-word with its corresponding vowel-sounds, but are also able to write them down with facility, from the master's dictation. Both these ends will be easily attained by short lessons of ten minutes or a quarter of an hour, continued at intervals during a month or two.

In the mean time the rules marked \* ought to be studied. The remainder may be simply referred to when a difficulty arises. A few of the rules, although essential to make the work complete, will be rarely wanted, as they relate to cases in which mistakes are seldom made.

Pupils who have already attained, by other means, to some proficiency in French pronunciation, may find it sufficient to use the book for the purpose of reference. I have found, however, the special study of some portion to be of great service.

The matter in the Appendix, to which the small numbers refer, is quite independent of the rest, and consists of information not generally wanted for ordinary teaching; much of it, however, will be found useful, even to young boys, for the purpose of illustration.

The lists of exceptions have been generally arranged in such a way as to render them easy to be committed to memory; *e. g.* in (§ 16 *b*) the words are so placed that their initials will form a memorial word, and in



(§ 37 B 2) one word will by its meaning, more or less, suggest the next. Other instances will be observed.

The letters,—both vowels and consonants,—are classified according to their sound, and not according to their position in the alphabet.

As much confusion and contradiction exist upon the meaning of the words vowel and diphthong, it was impossible to avoid the somewhat difficult definitions given in § 3 and § 4.

None but modern authors of acknowledged merit have been given as authorities. Nodier, Poitevin, Bescherelle, and Littré, are names well known even in England. Guérard, whom I have quoted several times, is spoken of, in the highest terms of praise, by Littré in the Preface to his large Dictionary, now in the course of publication by Hachette. Other authors of equal standing have been mentioned once or twice.

C. H-W.

*The College, Brighton,*  
*November, 1867.*

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# ANALYSIS OF FRENCH PRONUNCIATION.

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## INTRODUCTORY REMARKS.

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### Division of Syllables. (¹) †

- § 1. In the body of a word, every syllable must begin with a consonant (⁴): as, *é-du-ca-tion*.
- § 2. Two consonants coming together, between two vowels, must be divided (²): as, *sol-dat*, soldier.

*Exceptions to § 2:—*

- (a). A mute and a liquid †† must not be divided, if the liquid follows the mute: as, *ci-dre*, cider.
- (b). ph (f), th (t), rh (r), ch, gn and ll 'liquid,' being single sounds represented by two letters, must not be divided: as, *flè-che*, arrow; *fi-lle*, girl.

---

† These numbers refer to the Appendix.

†† In French the only liquids are l and r.

## FIRST PART.

## VOWELS AND DIPHTHONGS.

§ 3. \* A continuous sound produced by one uninterrupted effort of the voice is called a **vowel-sound** : it is sometimes represented by one letter : as, *e* in *père*, father ; sometimes by two ; as, *ai*, in *paire*, couple.

§ 4. \* The union in one syllable of any two such vowel-sounds forms a double vowel-sound or **diphthong** † (°) : as, *ui*, in *étui*, needlecase ; *oua*, in *louage*, hiring : *ouan*, in *louange*, praise.

§ 5. \*\* List of Letters representing Vowel-sounds :

N.B.—A vowel printed thus *eu*, has COMMONLY the sound of the vowel in the

" " *eu* LESS COMMONLY " [model-word opposite.  
" " (eu) RARELY " "

i.	i, î, y	ici.
ii.	u, û, (eu), (eû)	jus.
iii.	ou, où, oû, (w), (u)	joujou.
iv.	eu, eû	jeu.
v.	e, eu, (ai), (œ)	je.
vi.	ô, au, o	côte.
vii.	o, au, (ô)	cotte.
viii.	1. é, œ, e, ai	été.
	2. è, ê, ai, ei, e, (é) (ë)	ère.
ix.	a, â, (â)	tache.
x.	â, a	tâche.
Nasal vowels {	xi. an, am, en, em	sans.
	xii. on, om	son.
	xiii. un, um	brun.
	xiv. in, im	fin.

f For further details upon diphthongs see § 21.

## Observations on the Vowel-sounds.

§ 6. i, î (<sup>10</sup>), y : (ici.)

(a). *i* is silent in *oignon*, onion ; *poigne*, grasp, &c.†

(b). *y* between two vowels is equivalent to double *i* : as, *ayant*, having, pronounced *ai-iant*, not *ai-ant*.

Also in *pays*, country ; and its derivatives, *pay-san*, peasant, &c.

§ 7. u, û (<sup>10</sup>), (eu), (eû) : (jus.)

(A). \* *u* is silent:

\* (1) in the syllables *gue*, *gui* : as, *figue*, fig ; *guérir*, to cure ; *guimauve*, marshmallow.

*But u is sounded :*

(a). in the derivatives of *aigu*, sharp ; *ambigu*, ambiguous ; *contigu*, contiguous ; and *exigu*, scanty (<sup>5</sup>).

(b). in *arguer*, to argue ; *linguiste*, linguist, with derivatives.

\* (2) when preceded by *q* (<sup>6</sup>) : as, *quiconque*, whoever.

*But u is sounded :*

in uncommon words mostly scientific, adopted or derived from the Latin(<sup>7</sup>) (<sup>48</sup>) : as, *inquarto*, *équitation*, *équilatéral*.

---

† See § 22.

(13). **eu** or **eû** has the sound of **u** in **jus** :

\* (1). throughout the verb **avoir** : as, *il eut* (<sup>8</sup>),  
he had.

(2). in all words having the ending **-geure** : as,  
*gagueure*, a wager.

§ 8.           **ou, où, oû, (w), (u)** : (*joujou*.)

(a). *u* has the sound of *ou* in *joujou* in *whist*, *whig*,  
*whiskey* (<sup>9</sup>).

(b). when in the syllable *qua*, the *u* is sounded,  
it has the value of *ou* in *joujou* : as, *équateur*,  
equator ; *aquatique*, aquatic.

§ 9.           **eu, eû** (<sup>10</sup>) : (*jeu*.)

§ 10.          **e, eu, (ai), (œ)** : (*je*.)

### General Rule upon 'e mute.'

(A). \* Every unaccented **e** that ends a syllable† is called an **e mute** (<sup>11</sup>), and must, if possible, be glided over, or even totally omitted (<sup>12</sup>) : as, *vous me donnerez cela demain*, you will give me that to-morrow, pronounced *vous m'donn'rez ç'la d'main*.

---

† It may be taken as a rule, almost without exception, that *e mute* is silent at the end of words of more than one syllable : as *père, fidèle, innocence, extraordinaire*.

Special Rules upon 'e mute' <sup>(13)</sup>.

## CLASS 1.

(1). When two or more syllables, each of which ends in e mute, occur in immediate succession, one e only out of every two can be glided over.

It is usual to begin by *pronouncing* the first e : as, *je ne le vois pas*, I do not see him, pronounced *je n'le vois pas* ; but occasionally the sentence is made to run more smoothly by *gliding over* the first : *tu ne le vois pas*, you do not see him, pronounced *tu n'le vois pas*.

(2). e mute is always sounded before an *aspirated h*,† as *le haricot*, the bean ; also before *onze*, eleven ; *oui*, yes ; and *un*, one, used substantively, as, *le onze de ce mois*, the eleventh of this month.

(3). e mute must also be sounded between two consonants having the same, or nearly the same, sound : *ce sont les plus riches de tous ses parents*, these are the richest of all his relations.

## CLASS 2.

(4). e mute is sounded in the pronoun *le*, after verbs in the imperative mood <sup>(14)</sup> : as, *faites-le pour moi*, do it for me.

(5). e mute is also sounded in monosyllables that end clauses : as, *il écrit te, mais moi je dis de*, he writes *te*, but I say *de*.

---

† § 45.



- (B). **eu** has the sound of **e** in **je** when followed by a **mute final syllable** or **sounded final consonant** † (<sup>15</sup>): as, *les meubles de la veuve*, the widow's furniture; *nous sommes neuf*, we are nine.

*Exception* :—

**eu** retains its ordinary sound of **eu** in **peu** when followed by the **mute final syllable** *-tre* (<sup>15</sup>): as, *un chapeau de feutre*, a felt hat; or by *-se*, with its equivalents *-xe* and *-ze*: as, *Les Précieuses*.

- (C). **ai**, which has generally the sound of **è** in *ère*, has the sound of **e** in **je** in the verb *faire*, when the next syllable begins with **s** (<sup>16</sup>): as, *je faisais mon devoir*, I was doing my duty.
- (D). **œ**, which has generally the sound of **é** in *été*, has the sound of **e** in **je** in the word *œil*, eye, and its derivatives.

§ 11.                      ô, au, o : (côte.)

\* **o**, generally pronounced as in *cotte*, has the sound of **ô** in *côte* :—

- \* (a). when **final**: as *écho*; or followed by a **silent final consonant**: as, *un matelot*, a sailor.
- \* (b). when followed by a **soft s**: as, *l'Exposition*, the Exhibition.
- (c). in the derivatives of *gros*, big: as *grossier*, coarse; and also in *fosse*, ditch, and its derivatives.

---

† Practically the same thing.

## § 12.                    o, au, (ô): (cotte.)

(a). au has the sound of o in cotte:—

(1). when followed by r in the NEXT syllable (<sup>17</sup> A.): as, j'aurai des lauriers, I shall have some laurels.

(2). in mauvais, bad.

(b). ô has the sound of o in cotte, in hôpital, hospital.

(c). o is silent in bœuf, sœur, nœud, &amp;c.

## § 13.                    é, œ, e, ai: (été.)

è, ê, ai, ei, e, (é) (ë): (ère.)

(A). \* e unaccented, followed by a consonant in the SAME syllable, is pronounced as if it were accented (<sup>18, 19</sup>): as, res-pec-ter.*Exceptions:—*

e has the sound of e in de in :

(1). dessus, above; dessous, below; with compounds, as, pardessus, overcoat.

(2). words beginning with ress (<sup>34</sup>): as, ressortir, to go out again.(B). e with ANY of the accents, or unaccented, but followed by a consonant in the same syllable, has the long open sound of è in mère (<sup>20</sup>), (<sup>17</sup>), (<sup>21</sup>):

- (1). before a mute final syllable or final sounded consonant,† as, *le collége*; *fidèle*, faithful; *tête*, head; *je cesse*, I cease; *le chef*, the chief; *l'hôtel*; *le sel*, the salt.
- (2). before two dissimilar consonants: as, *section*, *Exposer*, *respecter*.
- (C). *œ* has always the value of *é* in *été*, except in *œil* (§ 10 D). In *bœuf*, *sœur*, &c., the *o* is silent. See *o* (§ 12 c.).
- (D). *ai* is pronounced as *é* in *été* :
- (1). in the future tense of all verbs and in the preterite of the first conjugation : as, *j'irai chez lui*, I shall go to his house; *je le priai*, I begged of him.
- (2). in the words *j'ai*, I have; *je sais*, *tu sais*, *il sait*, I know, &c.; and also in *gai*, gay, and its derivatives.
- (E). *ë* † equals *è* in *poème*, *poète*, which now are more commonly spelt *poëme*, *poète*.

*Observation* :—

*ai* followed by a liquid *l* is a diphthong (see § 4, § 23).

† Practically the same thing: compare *cuillère* and *cuiller*; *selle* and *sel*; *cette* and *sept*.

Notice that two words joined by a hyphen, are always considered as one: as, *aimé-je*, pronounced *aimè-j'*.

† *ë* often represents nothing but *e* mute. See Appendix (5).

## § 14.                   a, à† (â): (tache.)

- (1). â has the sound of a in tache in the Preterite Indicative and Imperfect Subjunctive of the first conjugation: as, *nous désirâmes qu'il parlât*, we desired that he should speak.
- (2). a is silent in *Août*, August, but not in its derivative *aouté*, ripened.

## § 15.                   â, a: (tâche.)

a has almost the sound of â in tâche (<sup>21</sup>):

- (a). when followed in the same syllable by the consonant r (<sup>17</sup> B): as, *il a été saisi par le gendarme*, he has been seized by the gendarme.
- (b). in the words *gare*, station; *cigare*, cigar; *rare*, &c.; also *fable* and *lacs*, snare.

## § 16.                   an, am, en, em: (sans.)

- \*(a). en is silent in the third person plural of all verbs: *ces enfants chantent hardiment*, those children sing boldly.
- \*(b). en preceded by i or y equals in: as, *un chien*, a dog; *le citoyen*, the citizen.

*Exceptions:—*

*en* has its usual sound in:—*client*; *orient*; *quotient*; *science*; *inconvenient*; *patience*;

† Caution—à has never the sound of â in tâche.

*expédient ; récipient ; efficient ; and their derivatives.*

(c). *en* equals *enn* in words adopted from the Latin (<sup>22 23 48</sup>): as, *spécimen*.

§ 17.                      **on, om : (son.)**

\* (a). *on* in *monsieur* equals *eu* in *jeu*.

(b). *o* is dropped in *faon*, *fawn*; *paon*, *peacock*, and their derivatives; also in *taon* (<sup>24</sup>) *oxfly*.

§ 18.                      **un, um : (brun.)**

*um* has the sound of *omm* in *laudanum*, and *rhum*, *rum*; also in words which have been adopted from the Latin (<sup>48</sup>): as, *maximum*.

§ 19.                      **in, im : (fin.)**

*im* is not nasal (<sup>25</sup>) in *intérim*.

§ 20. \* **an, am, en, em † ; on, om ; un, um ; in, im,**  
do not represent nasal vowel-sounds (<sup>25</sup>).

\* (a). in the body of a word, when *n* or *m* is followed by another *n* or *m* † (<sup>26</sup>): as, *couronne*, *crown*; *hommage*; or when *m* is followed by *n* (<sup>27</sup>): as, *amnistie*, *amnesty*.

*Exception :—*

\* **enn or emm** at the beginning of

† When *emm* has not a nasal sound it equals *amm*: as *femme*.  
*Dilemme* however equals *dilème*.

words (<sup>28</sup>): as, *ennoblir*, to ennoble:  
*emmener*, to lead away.

But *ennemi*, enemy, is pronounced *ènemi*.

- \* (b). in the body of a word, when followed by a vowel : † as, *imagination*.

*Exception* :—

en at the beginning of words (<sup>28</sup>): as,  
*enivrer*, to intoxicate.

### Diphthongs.

§ 21.\* The exact value of any French diphthong ‡ may be obtained by simply dividing it into its component vowels: as, *pied*, foot, *pi-ed*; *louange*, praise, *lou-ange*.

*Exceptions* :—

- \* (a). *oi* is pronounced as if spelt *ou-a*  
 (<sup>29 30</sup>) as, *roi*, king.

*oi*, however, follows the general rule, as,  
*heroïsme*, heroism.

- (b). *oe* in *moelle*, marrow; *poêle*; and  
*kakatoès*, cockatoo, is also pronounced  
 as *oua*.

† This is also often true of *n* final, when the next word begins with a vowel or *h* mute (<sup>35</sup>): as *un bon ami*.

‡ For definition of a diphthong, see § 4.

§ 22. *oi* has the sound of *o* in *cotte* in the words  
*oignon* (also spelt *ognon*): *poigne*, grasp; *poignée*,  
handful, &c.

\* § 23. *ai* followed by a 'liquid l' † is a diphthong:  
as, *il veut que j'aille avec lui*, he wishes me to  
go with him.

---

† See § 27 A.

## SECOND PART.

## CONSONANTS.

§ 24. In French there are two ways of naming the consonants <sup>(31)</sup> <sup>(32)</sup>.

1. *bé, cé, dé, effe, gé, ache, ji, ka, elle, emme, enne, pé, ku, erre, esse, té, vé, ics, zède.*

*v* is called *double v*, and *y* 'i grec.'

2. *be, ce (or ke), de, fe, g(u)e, he, je, ke, le, me, ne, pe, que (ke), re, se, te, ve, kse, ze.*

*v* is called *ou*, and *y* is called *i*.

§ 25. The consonants may be divided into:—

1. Liquids, *l, r* <sup>(33)</sup>;
2. Nasal consonants, *m, n*;
3. Mutes, *b, c, (k, q), d, f, g, j, p, s, t, v, (w), x, z.*

The only letter that remains is *h*.

§ 26. GENERAL RULES UPON THE CONSONANTS.

\*(A). In the body of a word every consonant must be sounded <sup>(34)</sup>.

\*(B). A consonant is not sounded at the end of a word: as, *vous buvez du lait chaud*, you drink hot milk.

*Except:—*

- \* 1. *o, (k, q), f, l, r*: as *le duc*, the duke;



*le canif*, penknife; *le sel*, the salt; *le jour*, the day.

- \* 2. When the next word begins with a vowel or silent *h* (<sup>35</sup>): as *il est ici*; *t*, however, is *always silent* in *et*.

(C). *S* final does not in any way influence the pronunciation of the consonants which precede it: † as, *l'abricot sera mûr*, the apricot will be ripe; *les abricots seront mûrs*, the apricots will be ripe.

#### SPECIAL RULES UPON THE CONSONANTS.

##### The Liquids.

§ 27. L: (sel.)

(A). L liquid (<sup>37</sup>).

##### GENERAL RULE.

\* *ll*, preceded by *i*, has a sound known as a liquid sound, the nearest, and in many cases the exact, equivalent to which is *y* or double *i* (<sup>38</sup>): as, *fille*, pronounced *fi-ye*.

##### SPECIAL RULES.

- \* 1. Both *ll* and *l* are 'liquid' when preceded by *ai*, *ei*, *eui*, *oei*, *oui*: as, *une bataille*, a battle; *le travail*, the work; *la feuille*, the leaf; *le deuil*, the mourning.

*Except: aile*, a wing, and derivatives.

† Compare Appendix (11)

- \* 2. *ll* is liquid even when preceded by the single vowel *i*: as, *les carillons*, the chimes.

*Exceptions* :—

- (a). *mille*, thousand; *tranquille*, quiet;  
*ville*, town; *village*; *vaudeville*; *vaciller*,  
 to waver;  
*distiller*, to distil; *osciller*, to vibrate;  
*scintiller*, to sparkle.

Also in *calville*, *chincilla*, *codicille*, *fibrille*, *gille*, *pupille*,  
*pusillanime*.

- (b). words whose prefix is *il-* (<sup>39</sup>): as, *illégal*.

- (c). words ending in *-illaire*: as, *capillaire*,  
 capillary.

3. *ll* preceded by *ui* is liquid: as, *anguille*, eel;  
 but *l* preceded by *ui* is not liquid: as, *huile*, oil.

4. *l* is not liquid when preceded by the single vowel *i*: as, *les crocodiles*.

*Exceptions* :—

*babel*, chatter; *Avril*, April; *grésil*, sleet;  
*péril*; *fenil*, hay-loft.

- (B). *l* unless 'liquid' is sounded at the end of a word:  
 as, *le sel*, the salt; *le fil*, the thread.

*Exceptions* :—

*sourcil*, eyebrow; *pouls*, pulse; *fil*s, son;  
*gentil*,† pretty;

---

† When carried to the next vowel the *l* becomes liquid, as,  
*un bien gentil enfant*.

*chenil*, dog-kennel ; *fusil*, gun ; *outil*, tool ;  
*souil*, drunk ; *baril*, barrel ; *fournil*, bakehouse ;  
*persil*, parsley ; *anil* ;  
*coutil*, ticking.

§ 28. Gn (ognon).

\* **gn** has a sound also called 'liquid,' as, *l'enfant est bien mignon*, the child is very pretty.

*Exceptions :—*

Each letter is pronounced separately :

1. at the beginning of words : as, *gnomen*.
2. in *stagnant* and *stagnation*.

Also in *agnat*, *cognat*, *diagnosis*, *igné*, *igname*, *inexpugnable*, *magnat*, *magnificat*, *réognition*, *régnicole*, all of which are uncommon words.

§ 29. r (<sup>40</sup>) (rire.)

\* **r final**, which is usually sounded, is silent :

- \* (a). in the termination **-er** : as, *l'officier vient de lui parler*, the officer has just spoken to him.

*Exceptions :—*

- \* 1. **monosyllables** : † as, *hier, j'ai vu la mer*, I saw the sea yesterday.
2. *hiver*, winter ; *enfer*, hell ; *cuiller*, spoon ; *amer*, bitter.

Also *cancer*, *auster*, *thaler*, *coroner*, *éther*.

- (b). in the words *monsieur* and *messieurs*, but not in *sieur*.

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† *r* is sounded in *fier* (adjective), but not in *se fier* (verb).

rh.

*rh* has always the sound of *r* in *rire* : as *un rhume*, a cold.

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### § 30. The Nasal Consonants.

m, n.

See § 20 and Appendix (<sup>25</sup>).

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### The Mutes.

\* § 31. The *mutes* are divided into (1) *soft*, (2) *hard*.

## SOFT.

b

*bain*

v (w)

*ver*

d

*dard*z (<sup>41</sup>)*zèle*

j

*joue*

g

*gant*

## HARD.

p

*pain*

f (ph)

*fer*

t (th)

*tard*

s

*sel*

(ch)†

*chou*

k, q, c

*kan*

x is a double letter.

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† *ch* represents a *single* consonantal sound.

§ 82. **B : (bain.)**

*b* final is sounded in *nabab*, *nabob*.  
also in *rob* and *radoub*.

§ 83. **P : (pain.)**

(a). *p* is silent in :

1. *sept*, seven, and in the two derivatives, *septième*, seventh ; *septièmement*, seventhly.
2. *baptême*, baptism ; *compte*, account ; *dompter*, to subdue ; *exempt* ; *prompt* ; *il rompt*, &c., *sculpter*, to sculpture, and derivatives.

But *p* is sounded in—

*exemption*, *rédemption*, and *Rédempteur*.

(b). *p* final, which is usually silent, is sounded in *cap*, cape.

Also in :

*julep*, *jalap*, *laps*, *relaps*, *forceps*, *biceps*, *reps*, and *hanap*.

CAUTION.—*p* is not silent in *psaume*, psalm ; *psalmiste*, psalmist, &c.

§ 84. **V : (ver.)**

*v* is always sounded as in *ver*.

**W.**

*w* is pronounced as *v* in *ver* : except in the words given in § 8.

## § 35. F: (fer.)

(a). In the numeral *neuf*, nine, *f*, carried on to the next vowel, or silent *h* (<sup>35</sup>), has the sound of its corresponding soft mute *v*: *elle a neuf ans*, she is nine years old.

(b). *f* final, which is usually sounded, is silent in *clef*, key; *cerf-volant*, kite; *chef-d'œuvre*, master-piece; and in the plural of *bœuf*, ox; *œuf*, egg; and *nerf*, nerve.

## Ph.

Ph has always the sound of *f* in *fer*.

## § 36. D: (dard.)

(a). *d* final, which is usually silent, is sounded in *sud*, south; and *éphod*.

(b). *d* final, carried on to the next vowel, has the same sound as its corresponding hard mute *t*: as, *ce grand homme répond à tout*, that great man replies to everything.

## § 37. T: (tard.)

\* (A). *Ti* equals *si* (<sup>42</sup>):

(1). in the terminations *-atie*, *-étie*, *-itie*, *-utie*, as *démocratie*, democracy.

- (2). in words ending in *-tiel*, *-tieux*, *-tion*,† with derivatives : as *ambitieux*, ambitious ; *ambitieuxment*, ambitiously ; *action*, a share ; *actionnaire*, a shareholder.
- (8). in *-tia*, as, *martial*.

*Except :—*

- (a). words whose prefix is anti : as, *antiasthmatique* (<sup>89</sup>).
- (b). *tiare*, tiara ; *centiare*, sq. mètre ; and *galimatias*, nonsensical stuff.
- (4). in *balbutier*, to stammer ; *initier*, to initiate ; *incepta*, absurdity ; *inertie*, inertia ; *patient*, and *quotient*.

(OBSERVATION. — *t* however always retains the sound of *t* in *tard*, when it is already preceded by the sound of *s*, as, *hastion* ; *mixture*).

(13). *t* final, which is usually silent, is sounded :

- (1). in all words ending in *-ct*, as, *son style est très correct*, his style is very correct.

*Exceptions :—*

- (a) *respect*, †† *aspect*, †† *circonspect*, *suspect*.
- (b) *distinct*, *instinct*, ‡ *district*.

† *ti* does NOT equal *si* in the first plural of verbs : *nous étions*, except those mentioned in § 37, A 4, where *ti* equals *si* throughout the verb.

†† The *c* is also often dropped.

‡ The *c* is not sounded.

- (2). in *but* (<sup>36</sup>), goal; *fat*, fop; *tact*; *dot*, dowry;  
*est*, east; *ouest*, west;  
*sept*, seven; *huit*, eight; † (<sup>36</sup>)  
*fret*, freight; *aconit*, aconite; *malt*; *lest*,  
ballast; *granit*, granite;  
*brut*, in the rough; *net*, pure;  
*mat*, check-mate; *pat*, stale-mate; *whist*;  
*chut*! hush!; *lut*, lute; *ut*, 'do.'

- (3). in words that have been adopted unchanged  
from the Latin: (<sup>48</sup>) as *tout le monde cria vivat*,  
everybody cheered.

### Th.

**th** has always the sound of **t** in *tard*; as, *le thé*, the  
tea; *le théâtre*.

*Zénith* is pronounced *zénit*,

§ 38. **Z** (<sup>45</sup>): (*zèle*.)

§ 39. **S**: (*sel*.)

\* (A). **s**, when placed between two vowels, has  
the sound of its corresponding soft mute **z**:

\* (1). in the body of a word: as, *il hésite à prendre  
des roses*, he hesitates to take some roses.

† **t** is silent in *vingt*, but is sounded in *vingt et un*, &c., to *vingt-  
neuf* inclusive, and in these nine only.



*Exception :—*

*s* has its usual sound in compound words, such as *vraisemblance*, likelihood; *polysyllabe*, polysyllable, where the simple word begins with *s* (<sup>39</sup>).

- (2). at the end of a word, when carried on to the next vowel: (<sup>35</sup>) as, *vous irez chercher des huîtres et des haricots*, you will go and fetch some oysters and some beans.

(B). *s* final, which is generally silent, is sounded in :

- (1) *fil*, son; *mœurs*, manners; *plus-que-parfait*, pluperfect.

*Mars*, March; *ours*, bear; *mérinos*, merino;  
*oasis*; *maïs*, maize; *lis*, † lily;  
*vis*, screw; *tournevis*, screw-driver; *vasistas*,  
 casement;  
*blocus*, blockade; *obus*, shell;  
*jadis*, formerly;  
*las ! hélas !*

Also in *as*, *ès*, *us*, *sus*; *laps*, *relaps*; *biceps*; *forceps*; *albinos*; *ambesas*; *bibus*; *cortès*, *kermès*; *parisis*, *reps*.

- (2) words adopted from the Latin: (<sup>48</sup>) as *omnibus*; *bis*, † “encore”; *volubilis*, convolvulus.

† *s* is silent in *fleur-de-lis*.

† Notice that *s* is silent in *bis*, brown: as *du pain bis*, brown bread.

## § 40. J: (joue.)

*j* is always pronounced as in *joue*.

## § 41. Ch: (chou.)

(A). *Ch*, which is usually sounded as in *chou*, has the sound of *k*:

1, in almost all words derived from the Greek (<sup>7</sup>), as *chaos*; *archange*, archangel.

2, when followed by *l*, *n*, *r*: as *chrétien*, christian; *chloroforme*, chloroform.

3, in the word *yacht*.

(B). *Ch* is silent in *almanach*.

## § 42. G: (gant.)

\* (a). *g* before *e*, *i*, *y* has the sound of *j* in *joue*, as, *du gingembre*, some ginger.

(b). *g* is silent in *doigt*, finger; *sangsue*, leech; *legs*, legacy; *vingt*, twenty, and derivatives.

(c). when carried on to the next vowel *g* takes the sound of its corresponding hard mute *k*: as

“*Je suis sang et eau, pour voir si du Japon,  
Il viendrait à bon port, au fait de son chapon*”

(Racine)

(d). *g* final, which is generally silent, is sounded in *joug*, yoke; *zigzag*, and in the word *grog*.

§ 48. **K, Q: (kan.)**

*k* and *q* have always the sound of *k* in *kan*.

**C.**

\* (A). *c* has sometimes the sound of *k* in *kan*, sometimes of *s* in *sel*:

\* 1. *c* has the sound of *k*:

before *a*, *o*, *u*: as *cage*; *cor*, horn; *sculpteur*, sculptor.

\* 2. *c* has the sound of *s*:

\* (a). before *e*, *i*, *y* (<sup>43</sup>): as *ceci*, this; *sceptique*, sceptic.

\* (b). before *a*, *o*, *u*, when it has a cedilla (*b*) under it: as *ce garçon a reçu sa lettre*, that boy has received his letter.

(B). *c* has the sound of *g*, its corresponding soft mute, in the word *second* and its derivatives.

In the word *czar* the *c* is sounded, and equals *g*.

(C). *c* final, which is usually sounded, is silent:

1, in the endings *anc*, *onc*: (<sup>44</sup>) as *le tronc de c arbre est blanc*, the trunk of that tree is white.

2, in *porc*, pork; *estomac*, stomach; *clerc*, clerk; *tabac*, tobacco; *échecs*, chess; *croc*, hook; *acc*, a rent; *escroc*, swindler; *lacs*, snare; *m*, residuum.

Also in *cognac* and *crio*.

## § 44.                      x : (taxe.)

(A). **x** is a compound letter (<sup>45 46</sup>) and equals **ks** :  
as *taxe* (takse), tax.

*Exceptions :—*

(1). **x** equals **ss** in *six*, *dix* (<sup>36</sup>), ten ;  
*soixante*, sixty.

(2). **x** equals **z** :

(a). in *deuxième*, second ; *sixième*, sixth ;  
*dixième*, tenth.

Also in *sixain*.

(b). at the end of all words, when carried  
on to the next vowel : (<sup>35</sup>) *nous irons*  
*donner ces chiens aux amis de mon*  
*père*, we will go and give those dogs  
to my father's friends.

(B). **x** final is sounded in all words borrowed from  
the Latin or Greek (<sup>48</sup>) : as *index*, *onyx*, &c.

## § 45.

## H.

\* **h** is either **mute** as in *huitre*, *habiter*, *hésiter*, or  
**aspirated** as in *haricot*, *hibou*, *héros*.

\* *Even when said to be 'aspirated,' h is not BREATHED*  
*in French as in English* (<sup>47</sup>).

In the greater part of French words the **h** is mute ;  
but there are two hundred words or more in which it is  
'aspirated.'

Those words most in use in which the *h* is aspirated are :—

<i>Hache</i> , axe.	<i>Héraut</i> , herald.
<i>Hagard</i> , haggard.	<i>Hérisser</i> , to bristle up.
<i>Haie</i> , hedge.	<i>Hêtre</i> , beech.
<i>Haillon</i> , rag.	<i>Heurter</i> , to strike against.
<i>Haine</i> , hatred.	<i>Hideux</i> , hideous.
<i>Halle</i> , market-place.	<i>Hisser</i> , to hoist.
<i>Halte</i> , halt.	<i>Homard</i> , lobster.
<i>Harangue</i> , speech.	<i>Honte</i> , shame.
<i>Harasser</i> , to harass.	<i>Houblon</i> , hops.
<i>Hardi</i> , bold.	<i>Houille</i> , coal.
<i>Hareng</i> , herring.	<i>Houle</i> , surge.
<i>Harnacher</i> , to harness.	<i>Houpe</i> , tuft.
<i>Harpe</i> , harp.	<i>Houx</i> , holly.
<i>Hasard</i> , hazard.	<i>Huit</i> ,† eight.
<i>Hâte</i> , haste.	<i>Hurler</i> , to howl.
<i>Haut</i> , high.	<i>Hutte</i> , hut.
<i>Hennir</i> , to neigh.	

If *h* is aspirated in a word in its simplest form, it is also in the derivatives.

Examples :

*h* aspirate : *HARDI* ; *hardiment* ; *enhardir*.

*h* mute : *HARMONIE*, *harmonieux*, *enharmonique*.

Exception :—

*h* is aspirated in *héros*, *hero*, but not in its derivatives, *héroïne*, *héroïque*, &c.

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† *h* is silent in *dix-huit*.

## THIRD PART.

## ACCENT.

§ 46. By *accent* or *accent tonique* (<sup>50</sup>) is meant the stress laid upon a syllable in pronouncing a word.

The English use of the word *accent* in this sense must not be confounded with its more frequent use in French in reference to the signs ' ^ ^.

The signs ' ^ ^ do not serve to point out the syllable upon which the stress is laid.

In English the accent or stress may be laid upon :

- (a) the last syllable : as, *brigade*.
- (b) the last syllable but one : as, *vapour*.
- (c) the last syllable but two : as, *pastoral*.
- (d) the last syllable but three : as, *inevitable*.

In French, on the contrary, the stress is always laid upon the last pronounced syllable, and then so lightly, that it may be almost said that all the syllables are equally sounded, as *brigade*, *vapeur*, *pastoral*, *inévitale*.

## APPENDIX.

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(1). In the rules given for the *Division of Syllables*, the etymological division of words has in some measure been sacrificed to the merely syllabic division, as the former presents great difficulties, and often in no way coincides with the pronunciation.

(2). *x* is a double letter (§ 40), and therefore such words as *vexation* (*vek-sa-tion*), *exiger* (*eg-zi-ger*) may be said to fall under this rule. The double nature of the *x* explains the absence of the accent over the *e*. See (§ 13 A) and Appendix (19).

(3). “L’oreille seule est juge de la diphthongue, on a beau écrire deux, ou trois, ou quatre voyelles de suite, si l’oreille n’entend qu’un son il n’y a point de diphthongue.”—(*Dumarsais*.)

Bescherelle, Poitevin, Nodier, Littré, &c., give explanations to the same effect.

In English, on the contrary, by the term *diphthong* a WRITTEN combination of the letters *a, e, i, o, u*, is usually understood.

According to the French use of the term, the *i* in *fine, pike, bite*, &c., and the *u* in *amuse, mute*, &c., must be called diphthongs, as the *vowel sounds* represented by them are in fact double. See Adams’ ‘*English Language*,’ pp. 16-18, and Latham’s ‘*Handbook of the English Language*,’ p. 194.

(4). "Parmi les diphthongues, il en est quelques-unes que les poètes emploient toujours comme dissyllabes."—(*Poitevin.*)

(5). The *tréma* (¨) which denotes that the vowel over which it is placed, is to be pronounced separately from the preceding vowel, is often found over these derivatives: as, *ambiguïté*, *exiguïté*.

In *ciguë*, *aiguë*, &c., the *tréma* only indicates that the *u* is sounded; the *e* is, as usual, silent.

(6). The *u* is also silent in *cueillir*, to gather, and its derivatives. The sound of *eu* was represented in old French by *ue*: ex., *il puet* for *il peut*. This spelling has been kept in *cueillir*, in order that the *k* sound of *c* might be maintained. For a like reason the *u* is retained in *orgueil*, &c.

(7). Generally *ch* in words derived from the Greek will be pronounced as *k*, and the sound of *u* will be retained in words derived from the Latin. In many of these words, however, the ordinary French pronunciation has been adopted, viz.: *ch* equals *ch* in *chou*, and *qu* equals *k*; this will mostly be found to be the case in words, which *not being scientific or uncommon*, have come into ordinary use for the purposes of daily life. Compare Appendix (12). A few, however, can scarcely be said to be either uncommon or scientific, and must be classed as exceptions: thus,

*ch* equals *k* in *chœur*, *orchestre*, *chaos*; and *qu* has the *u* sounded in *aquarelle*, *aquatique*, *quadrupède*, &c.\*

(8). In many instances *u*, *û*, are modern representatives of the old form *eu*: as *blessure*, *hurler*, for *blesseure*, *heurler*. Both the old spelling and pronunciation have been retained in *feus*, *gageure*, &c.

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\* *u* in *qua* is then pronounced *ou* (see § 8).



(9). In these words, contrary to the usual custom in French, both the foreign spelling and pronunciation have been retained.

(10). It is stated in most grammars, that *î* has a longer sound than *i*; *û* than *u*; *ê* than *e*: \* examples *vite*, *gîte*; *sur*, *sûr*; *neutre*, *jeûne*; but the difference seems to exist more in theory than in actual practice, at least in ordinary reading and speaking.

(11). In words of more than one syllable, *s* final has no influence whatever upon the *e* (Compare § 26 c); and therefore *es* in such words as *pères*, *danses*, &c., merely represents an 'e mute.'

The name of *e mute* is also given to the silent *e* in the third person plural of a verb: as *ils parlent* (§ 16 a).

(12). This rule only refers to conversation and to ordinary reading, and not to poetry and elevated style, in both of which the 'e mute' is but seldom left out, and therefore presents but little or no difficulty.

The following principle, given by Dupuis, as applicable to all words and all languages may be useful here:—

"Dans le langage ordinaire un mot prend une prononciation plus simple et plus facile, attendu qu'il n'est pas permis dans la conversation de peser sur les syllabes comme dans un discours académique, ou une dissertation savante."—(*Traité de Prononciation*, p. 157.)

In singing, the 'e mute' is generally sounded.

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\* Of course *eu* as in *peu* is meant. See § 10 B.

(13). The special rules upon the 'e mute' (CLASS 1), depend upon the following important fact:—

Every consonant,\* unless final, must have its full value, and as there are certain combinations of consonants which it is either difficult or impossible to pronounce,† 'e mute' between two such consonants must only be so **MADE USE OF**, as to enable them to be distinctly articulated without effort, interruption, or harshness.

Additional examples in which the 'e mute' must be sounded :

*Justement, le départ fut décidé.*

*Il m'a promis quelque chose lorsque j'irai chez lui.*

The rules (CLASS 2) depend more upon the importance attached to the monosyllable, or the emphasis that has to be laid upon it.

(14). "En poésie l'e du pronom *le* s'élide entièrement lorsque la lettre qui suit *le* est une voyelle : *forcez-le à vous défendre* : dites, *for-sè l'a vous défendre*."—(Littré.)

(15). The pronunciation of derivatives of words of this class must be determined by a reference to their primitives : as *veuvage* from *veuve* ; *neuvième* from *neuf* ; *calfeutrer* from *feutre*, &c.

But a difference exists between *eu* in *bœuf*, *œuf*, pronounced as *e* in *de*, and *eu* in *bœufs*, *œufs*, pronounced as *eu* in *peu*.

\* In rapid conversation, or reading, the consonant *r* is sacrificed : as, *le livre de votre père*, pronounced *le liv'de vot' père*. For double consonants, see Appendix, No. 34.

† See Dr. Latham's 'Handbook of the English Language,' p. 184.

(16). "Voltaire, Rollin et un très-grand nombre d'écrivains ont substitué l'*e muet* à la voyelle *ai*, dans *nous faisons*, *je faisais*, etc., pour mettre l'orthographe d'accord avec la prononciation ; mais l'Académie n'a pas admis cette forme."—(*Poitevin.*)

(17) A. When, as in *or*, *encore*, *maure*, *gor-ge*, *quator-zième*, the sound of *r* ends a word or syllable, the *o* and *au* have a sound, which, although nearly allied to the *o* in *cotte*, is more open. This sound is found nowhere else in French, but often occurs in English, *fought*, *north*, *fall*, *fraud*, *crawl*, *door*, &c.

B. Under similar circumstances the *e* and *a* are made long and open : as, *ver-tu*, *ser-rure* ; *car*, *gare*, *alarme*.

When, however, as in *barricade*, *barrière*, *erreur*, *horrible*, &c., the *r* is doubled, the *a* and *o* seem of necessity to come back to their original sounds of *a* in *tache* and *o* in *cotte*.

(18). This does not of course apply to the nasal vowels *en*, *em*, nor to *es* in words of more than one syllable, where *es* represents an *e* mute. (See also Appendix 11.)

(19) A. Consequently, when in the same syllable a consonant follows an *e*, no accent can be required. Compare *res-pec-ter* and *ré-flé-chir*.

B. In *succès*, *après*, &c., an accent is necessary. (Appendix 11.)

C. In a few words out of nearly two hundred that end in *et*, the circumflex accent is retained.

D. If an accent occurs in the singular, it is retained in the plural, as, *le dé*, *les dés*.

E. An accent is sometimes placed over the *e* for the purpose of distinction only : as, *dès*.

(20). Between the close and short sound of *e*, as in *été*, and the long and open sound, as in *ère*, writers claim to distinguish many intermediate sounds. Some say one, others two or three, some even six or seven. These distinctions had better be rejected by the learner, who will find it sufficient to confine his attention to the close and short sound of *e* on the one hand, and the long and open sound on the other.

Bescherelle treats of the subject at great length, but the rules that he lays down, although good, are exceedingly long and complicated. They occupy between two and three columns of close print in his large dictionary. Littré gives a few examples, but no rules. The Dictionary of the Academy gives but one example of each. In the above authorities only one *intermediate* sound of *e* is spoken of. Nodier also gives one intermediate *e*, and throughout his dictionary marks it thus, *ê*—*interprète*.

(21) A. "L'ancien usage allongait les *pluriels* des noms terminés par une consonne : *le chat, les châ, &c.* Cela s'efface beaucoup et la prononciation conforme de plus en plus le pluriel au singulier ; c'est une nuance qui se perd."—(*Littré, Preface of Dictionary, p. xv. See also Bescherelle's Dictionary, letter A.*)

B. "Dans les départements du Nord, c'est l'*a* grave qu'on emploie principalement dans les monosyllabes et à la fin des mots, comme *chat, rat, ça, la, &c.* ; qu'on prononce *rât, chât, câ, lâ, &c.* . . . il est très important d'éviter ce défaut. La déclamation n'est pas non plus exempte de cette légère augmentation qui donne à l'organe d'un acteur ou d'un orateur plus d'étendue, plus de force, et plus de noblesse."

"Il faut prendre garde néanmoins de tomber dans l'emphase et le ridicule. La même observation est applicable à l'*e* ouvert."—(*Dupuis.*)

(22). *En* has the sound of *in*, in *agenda*, *appendice*, *mentor*, *pensum*.

*En* in *hymen* and *examen*, is sometimes pronounced as *enn*, sometimes as *in*, perhaps more commonly the latter.

Of *examen*, Littré says, "Quelques-uns prononcent 'è-gza-men' mais cette prononciation est affectée, autrefois c'était la bonne."

*Em* in *sempiternel* is also pronounced *in*.

(23). *En* equals *in* in *bengali*, *benjoin*, *benzoïque*, *effendi*. To the above may be added *benjamin*,\* which is often used as a common noun.

In the Hebrew word *amen*, *en* equals *enn*.

(24). *Taon*, oxfly, is generally pronounced *ton*, but *Bescherelle* gives the pronunciation *tan*.

(25). That is, *a*, *e*, *o*, *u*, *i* have the same sounds as in *tache*, *été* or *ère*, *mode*, *jus* and *ici* severally, and *m* and *n* represent ordinary consonantal sounds, as in the monosyllables *me*, *ne*, &c.

(26). *Hennir*, *nenni*, *rouennerie*, *solennel*, are pronounced as if spelt *hanir*, *nani*, *rouanerie*, *solanel*.

The derivatives follow the same pronunciation.

(27). In *automne*, and also in *damner* and its derivatives, the *m* is dropped.

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\* See also Appendix 49.

(28). "La préposition *en* conserve sa prononciation *an* \* dans tous les mots où elle entre comme élément; *enivrer*, *enharmonique*, † *ennoblir*, *ennui*, *enorgueillir*, &c., et dans les dérivés de ces mots." (*Guérard*.) The same thing happens when *en* is a separate word: as, *s'en aller*. It must be noticed, however, that in both these cases the SOUND of *n* is ADDED to prevent the hiatus: ‡ *en(n)ivrer*; *en(n)orgueillir*; *en(n)harmonique*; *s'en(n)aller*. § *Guérard* goes on to say, "Il en est de même dans *enhardir*, *enharnacher*, qui se prononcent en aspirant *l'h*: *an-hardir*, *an-harnacher*." But here the sound of *n* is *not* added,—there is undoubted hiatus. ‡

The way in which the above applies to *emm-* in *emmener*, &c., may be seen by the following extract from the Dictionary of the Academy:—

"La préposition *en* lorsqu'elle fait partie d'un mot composé s'écrit avec une *m* toutes les fois qu'elle est suivie d'un *b* d'un *p* ou d'une *m*. Ainsi *embarquer*, *empennier*, *emmailloter* au lieu de *enbarquer*, *enpenner*, *enmailloter*."

(29). The common mistakes of pronouncing *oi* as if spelt *oè*, e.g. *gloère* for *gloire*; or *oâ*, e.g. *moâ* for *moi*, must be carefully avoided.

*Nodier*, who throughout his Dictionary, gives only *oua* as a representative of *oi*, makes the following remarks:—

" . . . . la première de ces prononciations (*oè*) est pro-

\* That is: *en* has the sound of *an* in *sans*.

† *h* is mute in this word, § 45.

‡ See Art. *hiatus*, App. (35), and '*h*' App. (47).

§ The same addition of an *n* to the sound may be heard in *bien*, *rien*, &c., in such sentences as, *il est bien ici*. *Ancien* forms an exception; *l'ancien ami* equals *l'ancienne ami*.

vinciale ou patoise; la seconde (oâ)\* est emphatique et affectée.”—(*Introduction*, p. viii.)

(30). In many words *ai* has taken the place of the old form *oi*: e.g. *avais* for *avois*; *aurais* for *aurois*; *connaître* for *connoître*, &c. It was more especially Voltaire's example that established this change in the *orthography*, but the pronunciation *ai* (è) for *oi* had been more or less common as early as the sixteenth century.

“Le fait le plus intéressant,” says Pellissier in his *Tableau historique de la langue française*, “c'est la mode que Henri Estienne a raillée sous le nom d'*italianisme*. L'altération la plus considérable est celle qui substitue le son è au son oi; les gens à la mode, renouvelant à leur insu une incorrection des Normands du XI<sup>e</sup> siècle prononcent comme si l'on écrivait *francès, drèt, rédir, parêtre, harnès*, &c.

“Cette altération des sons a survécu à la mode, et soutenue, consacrée, par la réforme de l'orthographe au XVIII<sup>e</sup> siècle l'innovation des *italianisants* nous a donné *français, raidir, † paraître, harnais, †* etc.

“Par un caprice inexplicable, nous avons conservé l'ancienne prononciation et l'ancienne orthographe des mots *droit, étroit, endroit*.”

(31). The plan of naming each consonant by placing an *e mute* after it, was first proposed, in the sixteenth century, by the grammarians of Port-Royal, but it is only lately that the system has been adopted in France, and even now it may be said to be almost entirely confined to schools. The *name* of the consonant corresponds as much as possible to its *sound*.

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\* Compare Appendix 21.

† Even at the present time *harnais*, and also *raide* with its derivatives, often have their old pronunciation and spelling when they occur in poetry or in elevated style.

(32). In the first way the letters, when used substantively, are masculine, except *h, l, m, n, r, s*: as *un t est plus facile à prononcer qu'une r*. In the second way *all* the letters are masculine.

(33). "*Liquides*, celles qui jointes à une autre articulation, se prononcent aisément, et sont coulantes : *l, r*."—(*Poitevin*.)

(34). "Real reduplications of consonants, i.e. reduplications of their *sound*, are in all languages extremely rare. In English they occur only under one condition. In *compound* and *derived* words, where the original root *ends*, and the super-added affix *begins*, with the same letter, there is a reduplication of the sound, and not otherwise.\* In the following words . . . we have true specimens of the double consonants.

*n* is doubled in *unnatural, innate, oneness*,  
*l* „ „ *soulless, civil-list, palely*.

It must not, however, be concealed that in the mouths even of correct speakers, one of the double sounds is often dropped."—Dr. Latham's '*Handbook of the English Language*,' pp. 185, 186.

With perhaps the exception of *rr* in the Future and Conditional of some verbs, the above will be a safe and sufficient guide to the pronunciation of the double consonants in French.

Both Nodier and Littré give the pronunciation of :

	<i>abaisser</i>	—	<i>abèsé</i>
	<i>donner</i>	—	<i>doné</i>
	<i>échapper</i>	—	<i>échapé</i>
	<i>lancette</i>	—	<i>lancète, &amp;c., &amp;c.</i>
but of	<i>inné</i>	—	<i>inné</i>
	<i>irrégulier</i>	—	<i>irrégulié</i>
	<i>illettré</i>	—	<i>illettré, &amp;c.</i>

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\* The examples given by Dr. Latham show that the rule must be understood to include the case in which the root *begins* with the same letter with which the *prefix* ends.



(35). I. **HIATUS**.—When two vowel-sounds come together, the first ending a word and the second beginning one, any attempt at pronouncing them *rapidly* and *distinctly* is attended with a kind of hesitation, known by the name of *hiatus*.\*

This hiatus is considered† objectionable, and the following means are employed in order, if possible, to avoid it :

1st. Cutting off one of the vowel-sounds, as *l'oiseau* for *le oiseau*.

2nd. Changing the first word : un *nouvel* acteur for un *nouveau* acteur.

3rd. Inserting a consonant between the vowel-sounds, as *et l'on* for *et on*.

4th (and it is of this that we have at present to speak), SOUNDING THE FINAL CONSONANT OF A WORD WHEN THE FIRST SYLLABLE OF THE NEXT BEGINS WITH A VOWEL-SOUND : *il est évident que vous avez là un bon ami*.

In POETRY the hiatus is thought † even more objectionable than in prose, and is almost entirely forbidden.

II. There is no hiatus when the sense does not require the two vowel-sounds to be rapidly pronounced one after the other, but allows of a pause between them. Such a pause is

\* Latin, *hiatus*, gaping. In French the word *bâillement* is sometimes used. The term *hiatus* is also employed, though rarely, to signify the meeting of two vowel-sounds in one word, but in different syllables.

† See Littré and Bescherelle, article '*hiatus*.' Also Appendix, (47) and (28).

always possible when the meaning of the *first* word is complete without the *second*.\*

III. From what has been said, the following **RULES** may be deduced :†

A. In **poetry** and in elevated style, a final consonant is almost always pronounced, when the next word begins with a *vowel* or *h* mute : as,

“ *Vous n’êtes pas sans doute un enfant ordinaire.*”

(*Racine.*)

“ Dans la déclamation [on] supprime les liaisons dans tous les cas où elles seraient dures ou désagréables.”—(*Litttré.*)

B. In **ordinary prose** a final consonant is pronounced before a *vowel* or silent *h* :

1, in an *adjective* before its substantive : as, *ces bons amis ; trois ouvrages.*

2, in an *article* or *pronoun* before a substantive or adjective : as, *les enfants ; son orange ; les excellents soldats ; son excellent vin.*

3, in a *pronoun* which is the *subject* or *object* of a verb : *nous avons des livres ; je les attends.*

4 (a), in an *adverb* before the word which it qualifies : *c’est fort intéressant.*

(b), in a *preposition* before its noun : as *il est sans argent.*

(c), in *conjunctions* : except *et*.

\* Contrary to what might be naturally supposed, a pause is possible, and even usual, between the subject and the verb, when the former is not a pronoun.

† Euphony will occasionally interfere with their operation.

C. These rules apply in a general way to conversation, but here greater freedom is allowed.

“La conversation des honnêtes gens est pleine d’hiatus volontaires, qui sont tellement autorisés par l’usage que si l’on parlait autrement cela serait d’un pédant ou d’un provincial.” — (*l’Abbé d’Olivet*, quoted by *Littré*.)

“Il y a des hiatus choquants, et il y en a d’agréables.” — (*D’Alembert*, quoted by *Littré*.)

(36). The final consonant of *cinq, six, sept, huit, neuf, dix*, when followed by a word beginning with a consonant, will be sounded or not, according as a pause is possible or not between the words. (Compare Appendix (35) II.)

Examples :

1. *Cet homme en a huit dans sa chambre* (*t sounded*).
2. *Ce petit enfant a huit dents* (*t silent*).

This also applies to *but*, goal.

(37). Care must be taken not to confuse the use of the word *liquid* in this sense, with its previous use in the statement that *l* and *r* are *liquids*. In French two distinct words are used : *l* and *r* are called ‘*les liquides*,’ and *l* is said to be sometimes ‘*simple*’ sometimes ‘*mouillé*’ (liquid). Professor Max Müller, in his ‘*Lectures upon the Science of Language*,’ makes use of the words ‘*trill*’ and ‘*mouillé*.’

(38). “Dans l’état actuel de la langue française,” says Bescherelle, “le *l* mouillé se prononce de deux façons. Dans les provinces du midi on prononce les deux *l* de *billet* comme *gl* dans l’italien *biglietto*. A Paris et dans d’autres localités on les supprime dans la conversation, et l’on dit *bi-iet*.”

“Sur le Théâtre Français, où se conserve la pureté de la diction française, on a toujours entendu les Talma, les Mars, les Duplessis articuler à la manière méridionale, *billet, piller, meilleur.*”

After having given a number of reasons why the pronunciation of Paris should be preferred, Bescherelle adds :—

“Basant notre jugement sur ce point de vue et sur l'autorité des meilleurs grammairiens, nous dirons, qu'il y a deux manières de prononcer le *l* mouillé, l'une propre au discours soutenu, l'autre à la conversation.”

It must, however, be allowed that many grammarians, and amongst them Littré, maintain that the Parisian pronunciation is wrong.

(39). It may be useful to group together the following *exceptions* :—

§ 27 A 2. *ll* is not liquid in words whose prefix is *il-* : as, *illégal*.

§ 37 A 3. *ti* does not equal *si* in words whose prefix is *anti-* : as, *antiasthmatique*.

§ 29 A 1. *s* has its usual sound when the initial letter of the word in its simpler form is *s* : as *polysyllabe* ; *vraisemblable*.

(40). The practice of leaving out the *r* altogether, or of pronouncing it deeply in the throat—the former common in the south-east of England, the latter a northern peculiarity,\*—must both be carefully avoided in the pronunciation of French.

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\* Morell's 'Grammar and Analysis.' Sixth edition, p. 116.

(41). In French *b*, *v*, *d*, &c., are called *consonnes faibles*, and *p*, *f*, *t*, &c., *consonnes fortes*.

The term *sibilants* (*sifflantes*) is sometimes applied to *s* and *z*.

(42). It will be seen by comparison that in the English language words similarly spelt, have a corresponding peculiarity of pronunciation :—

<i>French.</i>	<i>English.</i>
<i>Ambitieux</i>	<i>ambitious.</i>
<i>Action</i>	<i>action.</i>
<i>Initier</i>	<i>initiate.</i>
<i>Patient</i>	<i>patient, &amp;c., &amp;c.</i>

(43). “Le *c* a la même prononciation [tche] dans les noms communs empruntés à la langue italienne et qui n’ont pas cessé d’appartenir à cette langue tels que un *cicerone*, des *ciceroni*, *fantoccini*. Mais *c* a la prononciation française dans un *concerto*, des *concertos*, un *congetti*, des *congettis*.”—(*Guérard*.)

Bescherelle gives the pronounciation of *cicerone* (*tchi-tchéroné*), but adds, “Cependant quelques personnes commencent à le franciser et disent et prononcent un *cicéroné*, des *cicéronés*.” Compare Appendix (12).

(44). “Le *c* se prononce dans *donc* lorsqu’il est placé en tête d’une proposition : *Votre ami est dans le besoin, donc vous devez l’aider ; Je pense, donc j’existe ;* ou bien encore dans les phrases qui expriment l’indignation, la colère, etc. : *Jusqu’à quand prétendrez vous donc me dicter des lois ?*”—(*Poitevin*.)

(45). In English and French the sound represented by *z* is not double. (See Adams’ ‘*English Language*,’ p. 21, and Bescherelle’s Dictionary, ‘*Z*.’)

(46). *Ex* in such words as *examen*, *exil*, *exorbitant*, *exhaler*, *exhumer* equals *egz* and not *eks*. Notice that *both* the consonants are softened.\*

(47). Although doubtless the 'aspirate *h*' was formerly breathed in French, much as it now is in English, nothing more seems to be meant by it at the present day, than that, when it occurs, the hiatus spoken of in Appendix (35) is always allowed: thus; *le haricot* is pronounced *le aricot*, the *e* not being cut off, and the *h* not being BREATHED. Again, *les haricots* is pronounced *lè aricots*, the *s* not being carried on to the next vowel, and the *h* not being BREATHED. Compare *le onze*, *le un*, *le oui*, *la ouate*, where the hiatus is also allowed. French grammarians even speak of the *o* and *u* as being 'aspirés' in these three words.

The following extract given by Littré, from one of Voltaire's letters of the year 1767 may illustrate the difference between the modern pronunciation of '*h aspiré*' and that of the 17th and perhaps the 18th century:—

"Je n'aime pas les *h aspirées*, cela fait mal à la poitrine; je suis pour l'euphonie, on disait autrefois *je hésite* et à présent on dit *j'hésite*, on est fou d'Henri IV. et non plus de Henri IV."

See, however, proper names: Appendix (49).

(48). In France the pronunciation of **LATIN** differs mostly from ordinary French, in that:

- 1st. Every *e* is pronounced as if it were accented.
- 2nd. There are no nasal vowels.
- 3rd. Every final consonant is sounded.
- 4th. In the syllable *qu* the *u* is sounded.

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\* See § 31, and Latham's 'English Language,' p. 184.

## PROPER NAMES.

(49). The following additional observations may be found useful for the pronounciation of *Proper names*:—

1. (a) *am*, *em*, *im* are not nasal in ancient proper names : as, *Abraham* ; *Jérusalem*, *Ephraïm*.

Except, *Adam*.

- (b) “*em* se rend par *in* dans quelques noms propres d’origine allemande ou hollandaise ; tels que : à *Kempis* ; *Nuremberg*, *Oldemberg* ; *Rembrandt*.”—(Guérard.)

- (c) *en* is also pronounced *in*, in *Bengale*, *Benjamin*, *Rubens*, *Penthièvre*, *Mentor*.

- (d) *éen*, which only occurs in adjectives formed from proper names, is pronounced *éin* : as, *Européen*, *Vendéen*.

2. *l* is silent in the endings *-auld*, *-ault*, *-ould* : as, *Arnault* ; *La Rochefoucauld*.

3. *r* is sounded in *Abner*, *Esther*, *Jupiter*, &c.

4. *b* final is sounded : as, *Job*, *Achab*, *Jacob*, &c.

5. *d* final is sounded : as *Nemrod*, *David*, *Alfred*, *le Cid*, *Harold*.

Exception :—

*d* final is silent when preceded by *r* : as, *Richard*, *St. Bernard*.

6. (a) “*ti* se prononce *si* dans les terminaisons *-tien*, *-tium*, *-tius*, des noms propres d’hommes, de peuples, ou de races : *Dioclétien*, *Egyptien*, *Capétien*, *Vénitien*, *Actium*, *Grotius*, *Tatius*, &c.”—(Guérard.)

(b) *t* is sounded in *le Christ*, but not in *Jésus-Christ*.

(c) *t* and *th* final are generally sounded : as, *Japhet*,  
*Brest*, *Elisabeth*.

Except :—

*Mahomet*, *Bajazet* ; also *Goth* with its  
compounds.

7. (a) *s* final is sounded in ancient and foreign proper  
names : as, *Agésilas*, *Crésus*, *Bacchus*, *Mars*,  
*Rubens*, *Gil Blas*.

Except : *Judas*.

It is also sounded in *Reims*.

(b) *s* est nulle :

“ dans les noms propres français formés d’un mot  
où elle figurait autrefois, tels que *L’Hospital*,  
*Laisné*, *Le Maistre*, *Menestrier*, ou bien de  
l’article *du*, *des*, et d’un substantif : *Duchesne*,  
*Dufresny*, *Descartes*, *Desportes*, &c. ; ou enfin  
lorsqu’elle est suivie d’une *l*, d’une *m*, ou d’une *n* ;  
*Nesle*, *Praslin*, *Belesme*, *Aisne*,” &c.—(Guérard.)

8. (a) *ch* has the sound of *ch* in *chou*, in *Psyché*, *Chiron*,  
*Achéron*, *Achille*, *Archimède*, *Ezéchiel*, *Zachée*, and  
*Michel*.

*Ch*, however, equals *k* in *Michel-Ange*.

(b) *c* is pronounced in *Marc*.

9. *x* in *Bruxelles* has the sound of *ss*.

10. *h* is aspirated in *Harold*, *Homfroi*, *Hugues*.

“ *Henri*. On trouve beaucoup d’exemples pour et  
contre l’aspiration ; cependant le mieux est  
d’aspirer le *h* dans ce mot. Dans le style soutenu,  
il faut aspirer le *h* . . . . .  
Mais l’aspiration se perd dans le ton familier de  
la conversation.”—(Bescherelle.)



## ACCENT TONIQUE.

(50). "L'accent, en *chaque mot*, se trouve sur la dernière syllabe, si elle n'est pas terminée par un *e muet*, et sur l'avant dernière, si la dernière est terminée par un *e muet*."—(*Litttré*.)

When as in *économie, vagabond, Normandie, &c.*, the French word is the same or nearly the same as the corresponding English one, there is a danger of wrongly accenting in French the syllable that is accented in English. This must be carefully guarded against, as it is doubtless one of the principal causes of what is known as the '*English accent*' in the pronunciation of French.

"**Dans un période**, c'est sur les syllabes qui terminent chacun des membres et sur celles qui marquent les divisions secondaires que se porte l'accent tonique; ainsi dans cette phrase de Massillon :

'Dieu seul est grand, mes frères, et dans ces derniers moments surtout où il préside à la mort des rois de la terre : plus leur gloire et leur puissance ont éclaté, plus, en s'évanouissant alors, elles rendent hommage à sa grandeur suprême : Dieu paraît tout ce qu'il est ; et l'homme n'est plus rien de ce qu'il croyait être.'

Les mots sur lesquels porte l'accent tonique sont : *grand, frères, surtout, terre, éclaté, alors, suprême, est, rien, être*."—(*Poitevin*.)

(51). **Prononciation du vieux français**—La règle suivante peut être de quelque utilité.

"Les mots anciens se prononçaient comme se prononcent aujourd'hui les mots qui les ont remplacés : " Exemples—*nies* (nièce); *altre* (autre); *il donet* (il donne); *cuer* (cœur); *bues* (bœufs); *puet* (peut); *iey* (yeux), &c., &c.

Inutile d'ajouter que par suite de sa simplicité même, cette règle admet bon nombre d'exceptions.

Voir '*La Langue française*' par Pellissier. Chapitre VIII. La Préface du Dictionnaire de Littré, p. xlii., et '*Variations du langage français depuis le xii.ème siècle*' par Génin.



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and English (App. 3).  
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DISTILLER, *ll* in (§ 27 A).

DISTINCT, *t* in (§ 37 B).

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DIX, *x* in (§ 44 A).

DIX-HUIT, *h* in (p. 34, *note*).

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## E.

E, UNACCENTED, usual sound of (§ 10).  
sounded as if accented (§ 13 A).

**E** MUTE, rules upon (§ 10 A).  
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 in poetry and elevated style (App. 12).  
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**Ê**, usual sound of (§ 13).  
 sounded as *ê* in *ère* (§ 13 B).

**Ê, ê**, must not be made too broad (App. 21).

**Ê**, sounded as *ê* in *ère* (§ 13 B).  
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**ÊEN** in proper names (App. 49).

**ÉCHECS**, *c* in (§ 43 C).

**EFFENDI**, how pronounce *en* (App. 23).

**EFFICIENT**, *en* in the word (§ 16).

**ÊI**, sounded as *ê* in *ère* (§ 13).

**EM**, usual sound of (§ 16).  
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**EMM**, usual sound of (p. 18, *note*).  
 at beginning of words (§ 20, and App. 28).

**EN**, usual sound of (§ 16).  
 sounded as *in* (§ 16, and App. 22, 23).  
 sounded as *enn* (§ 16 C, and App. 22).  
 in third person plural of verbs (§ 16, and App. 11).  
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**ENFER**, *r* in (§ 29).

**ENN**, at beginning of words (§ 20, and App. 28).

**ENNEMI**, *en* in (§ 20).

**ÉPHOD**, *d* in (§ 36).

**ER**, *r* in ending (§ 29).

**ES FINAL**, remarks on (App. 11).

**ÊS**, *s* in (§ 39 B).  
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**ESCROC**, *c* in (§ 43 C).

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**ESTOMAC**, *c* in (§ 43 C).

**ET**, circumflex accent occasionally retained in ending (App. 19).

**ÊTHER**, *r* in (§ 29 A).

**EU**, *Ê*, usual sound of (§ 9).  
 sounded as *u* in *jus* (§ 7 B).

**EU** and *Ê* compared (App. 10).

**EU**, sounded as *e* in *je* (§ 10 B).

**EUS**, &c., old spelling and pronunciation retained (App. 8).

**EXAMEN**, &c., remarks on *x* in (App. 46).  
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## F.

**F**, rules upon (§ 26 and § 35).

**FABLE**, *a* in (§ 15).

**FAON**, *o* in (§ 17).

**FIBRILLE**, *ll* in (§ 27 A).

**FILS**, *l* in (§ 27 B).  
*s* in (§ 39 B).

**FLEUR-DE-LIS**, *s* in (p. 30, *note*).

**FOURNIL**, *l* in (§ 27 B).

**FORCEPS**, *p* in (§ 33).  
*s* in (§ 39).

**FOSSE**, *o* in (§ 11).

**FRET**, *t* in (§ 37 B).

**FUSIL**, *l* in (§ 27 B).

## G.

**G**, rules upon (§ 26, and § 42).

**GALIMATIAS**, *ti* in (§ 37 A).

**GENTIL**, *l* in (§ 27 B).

**GEURE**, *eu* in ending (§ 7 B, and App. 8).

**GILLE**, *ll* in (§ 27 A).

**GN**, rules upon (§ 28).  
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**GRANIT**, *t* in (§ 37 B).

**GRESIL**, *l* in (§ 27 A).

**GROG**, *g* in (§ 42).

**GUE**, **GUI**, *u* in syllables (§ 7 A).

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## H.

- H, rules upon (§ 45).  
 aspirated, remarks on modern pronunciation of (App. 47).  
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 HANAP, *p* in (§ 33 B).  
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 HIER, *r* in (§ 29).  
 HIVER, *r* in (§ 29).  
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## I.

- I, *i*, rules upon (§ 6).  
 compared (App. 10).  
 i in English words *fine, pike, bite*, &c., remarks on (App. 3).  
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 IGNOME, IGNÉ, *gn* in (§ 28).  
 ILAIRE, *ll* in ending (§ 27 A).  
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 IN, usual sound of (§ 19).  
 INCONVÉNIENT *en* in (§ 16).  
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 INERTIE, *ti* in (§ 37 A).  
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 INSTINCT, *t* in (§ 37 B).  
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 ITIK, *ti* in ending (§ 37 A).

## J.

- J (§ 40).  
 JADES, *s* in (§ 39 B).  
 JALEP, *p* in (§ 33).  
 JOUG, *g* in (§ 42).  
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## K.

- K, rules upon (§ 43).  
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 KAKATON, *o* in (§ 21).  
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## L.

- L, rules upon (§ 26, and § 27).  
 in proper names (App. 49).  
 L "LIQUID" (MOUILLÉ) two ways of pronouncing (App. 38).  
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 LACS (snare), *a* in (§ 15 b).  
 c in (§ 43).  
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 LAS (interjection), *s* in (§ 39 B).  
 LATIN, pronunciation of, in France (App. 48).  
 pronunciation of words adopted from, *spécimen*, &c. (§ 16 C); *maximum*, &c. (§ 18); *inguardo*, &c. (§ 7 A); *vital*, &c. (§ 37 B); *bis*, &c. (§ 39 B).  
 LAUDANUM, *um* in (§ 18).  
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 LETTERS, gender of, when used substantively (App. 32).  
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 LIQUID, care required in use of term (App. 37).  
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## M.

l consonant (§ 25).  
*gn* in (§ 28).  
 MAT, *gn* in (§ 28).  
 n (§ 37 B).  
 in (§ 43).  
 r name) c in (App. 49).  
 n (§ 39 B).  
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 s in (§ 39 B).  
 ts, r in (§ 29).  
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 B, *on* in (§ 17).  
 i 29).  
 , remarks on term (App. 37).  
 d LIQUID, not divided (§ 2).  
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 ard and soft 'mutes' compared  
 11).

## N.

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 OF N ADDED to prevent *hiatus*  
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 ), *f* in (§ 35, and App. 36).  
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## O.

sound of (§ 12).  
 led as *o* in *côte* (§ 11).  
 ks on *o* followed by *r* in the  
 ie syllable (App. 17).  
 at (§ 12 c).

ô, usual sound of (§ 11).  
 sounded as *o* in *cotte* (§ 12).  
 OASIS, *s* in (§ 39 B).  
 OBUS, *s* in (§ 39 B).  
 OE, usual sound of (§ 13 c).  
 sounded as *e* in *je* (§ 10 D).  
 sounded as *oua* (§ 21 B).  
 OIL, *œ* in (§ 10 D).  
 ŒUF, *f* in plural of (§ 35).  
 ŒUF and ŒUFS, *eu* compared in (App.  
 15).  
 OI, usual sound of (§ 21).  
 sounded as *o* in *cotte* (§ 22).  
 remarks on (App. 29 and 30).  
 OI, sounded as *o+i* (§ 21).  
 OM, usual sound of (§ 17).  
 not nasal vowel (§ 20).  
 OMNIBUS, *s* in (§ 39 B).  
 ON, usual sound of (§ 17).  
 not nasal vowel (§ 20).  
 ONC, *c* in ending (§ 43 c).  
 ONYX, *x* in (§ 44 B).  
 ORIENT, *en* in (§ 16).  
 OSCILLER, *ll* in (§ 27 A).  
 OU, OÙ, OÙ (§ 8).  
 OUEST, *t* in (§ 37 B).  
 OURS, *s* in (§ 39).  
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## P.

P, rules upon (§ 26, and § 33).  
 PAON, *o* in (§ 17).  
 PARISIS, *s* in (§ 39 B).  
 PAT, *t* in (§ 37 B).  
 PATIENCE, &c., *en* in (§ 16).  
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 PAUSE, cases in which possible in reading  
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 PAYSAN, *y* in (§ 6).  
 PENSUM, *en* in (App. 22).  
 PÉRIL, *l* in (§ 27 A).  
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PLUS-QUE-PARFAIT, *s* in (§ 39 B).

POËLE, *œ* in (§ 21 b).

POIGNE, POIGNÉE, *oi* in (§ 6, and § 22).

POEC, *c* in (§ 43 C).

POULS, *l* in (§ 27 B).

PROMPT, *p* in (§ 33).

PROPER NAMES, rules upon (App. 49).

PSALMISTE, *p* in (§ 33 b).

PSAUME, *p* in (§ 33 b).

PUPILLE, *ll* in (§ 27 A).

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### Q.

Q (§ 26 B, and § 43).

QU, sometimes sounded *kou* (§ 8 b).

QUOTIENT, *en* in (§ 16 b).

*ti* in (§ 37 A).

### R.

R, rules upon (§ 26, and § 29).

a liquid (§ 25).

in proper names (App. 49).

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RR, effect upon *a* and *o* (App. 17).

in future and conditional of verbs (App. 34).

RADOUR, *b* in (§ 32).

RAIDE, remarks on *ai* (App. 30, and *note*).

RÉCIENT, *en* in (§ 16 b).

RÉCOGNITION, *gn* in (§ 28).

RÉDEMPTEUR, *p* in (§ 33 A).

RÉDEMPTION, *p* in (§ 33 A).

RÉGNICOLE, *gn* in (§ 28).

RELAIS, *p* in (§ 33 B).

*s* in (§ 39 B).

REPS, *p* in (§ 33 B).

*s* in (§ 39 B).

RHUM, *um* in (§ 18).

ROB, *b* in (§ 32).

ROIDE, remarks on *oi* (App. 30, and *note*).

ROMPT, *p* in (§ 33 a).

ROUENNERIE, *enn* in (App. 26).

RESPECT, *t* in (§ 37 B).

RESPECTER, RÉFLÉCHIR, remarks on absence of accent in *respecter* (App. 19).

RESSORTIR, &c., *e* in (§ 13 A).

### S.

S, rules upon (§ 26, and § 39).

sounded as *z* (§ 39 A).

final, no effect upon *e* in words of more than one syllable (App. 11).

SANGSUE, *g* in (§ 42).

SCEPTIQUE, *c* in (§ 43 A).

SCIENCE, *en* in (§ 16).

SCINTILLER, *ll* in (§ 27 A).

SECOND, *c* in (§ 43 B).

SEMPITERNEL, *em* in (App. 22).

SEPT, &c., *t* in (§ 37 B, and App. 36).  
*p* in (§ 33).

SIBILANT, term sometimes applied to *s* and *z* (App. 41).

SIEUR, *r* in (§ 29).

SIX, SIXIÈME, SIXAIN (§ 44).

SEUR, *o* in (§ 12 c).

SOIXANTE, *x* in (§ 44).

SOLENNEL, *enn* in (App. 26).

SOÛL, *l* in (§ 27 B).

SOURCIL, *l* in (§ 27 B).

STAGNANT, *gn* in (§ 28).

SUD, *d* in (§ 36).

SUS, *s* in (§ 39 B).

SUSPECT, *t* in (§ 37 B).

SYLLABLES, division of (§ 1 and App. 1).  
less carefully uttered in conversation than in poetry, &c. (App. 12).

### T.

T, rules upon (§ 26, and § 37).  
in proper names (App. 49).

TABAC, *c* in (§ 43 C).

TACT, *t* in (§ 37 B).

TAON, *o* in (§ 17).

TH, sounded as *t* (§ 37, and § 2).  
in proper names (§ 49).

THALER, *r* in (§ 29).

TI, rules upon (§ 37, and App. 42).  
in proper names (App. 49).

TIARA, *ti* in (§ 37 A).

TOURNEVIS, *s* in (§ 39 B).

TRANQUILLE, *ll* in (§ 27 A).

TRÉMA (*diæresis*), explanation of (App. 5).

TRONC, *c* in (§ 43 C).

## U.

U, *û*, usual sound of (§ 7).  
sounded as *ou* in *joujou* (§ 8).  
silent after *g* and *q* (§ 7 A).  
sound of, compared (App. 10).  
modern representatives of old form *eu*  
(App. 8).

UM, usual sound of (§ 18).  
not nasal vowel (§ 20, and § 18).

UN, usual sound of (§ 18).

US, *s* in (§ 39 B).

UT, *t* in (§ 37 B).

## V.

V, rules upon (§ 34).

VACILLER, *ll* in (§ 27 A).

VASISTAS, *s* in (§ 39 B).

VAUDEVILLE, *ll* in (§ 27 A).

VILLAGE, VILLE, *ll* in (§ 27 A).

VINGT, *g* in (§ 42).

*t* in (p. 29, note).

VIS, *s* in (§ 39).

VOLUBILIS, *s* in (§ 39 B).

VOWEL-SOUND, definition of (§ 3).

## W.

W, sounded as *v* in *ver* (§ 34).  
sounded as *ou* in *joujou* (§ 8).

WHIST, *t* in (§ 37 B).

## X.

X, rules upon (§ 26, and § 44).  
in Bruxelles (App. 49).

## Y.

Y, usual sound of (§ 6).  
sounded as double *i* (§ 6 b).  
equal to a liquid *l* (§ 27 A).

YACHT, *ch* in (§ 41).

## Z.

Z (§ 38).  
not double letter in English and  
French (App. 45).

ZÉNITH, *th* in (§ 37).

ZIGZAG, *g* final in (§ 42 d).







